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VENUS APHRODITE
By ALYN WILLIAMS, P. R. M. S., R. B. A.



FLOTSAM
By ALYN WILLIAMS, P. R. M. S., R. B. A.

One of England's Leading Miniaturists

By JAMES K. THORN

THE ever-present charm of the miniature drew lovers of art and beauty to the Institute in large numbers during the month just passed to view the beautiful collection of Mr. Alyn Williams, President of the Royal Society of Miniature Painters of London. Mr. Williams is well known in Chicago and will be remembered as having exhibited some two years ago at one of the local galleries.

His influence in miniature painting has been the dominant one of our time, for to him must be given the credit of having revived in our day and generation one of the exquisite arts of our ancestors which had declined under the blighting influence of photography. In the twenty years since Mr. Williams founded the Royal Society the American, New York, Chicago and San Francisco societies have taken life from its



ALYN WILLIAMS, P. R. M. S., R. B. A.



THE SIREN

By ALYN WILLIAMS,
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inspiration and the interest in this dainty gem-like type of portraiture has brought out many painters of great talent.

Among miniaturists of to-day Mr. Williams stands pre-eminent for the exquisite delicacy and high finish of his works, which, nevertheless, possess the breadth and dignity of great art. Preserving the best traditions of Cosway, Smart, and the recognized masters of miniature in the past, Mr. Williams has added thereto ennobling and individual qualities that have tended to raise the general level of the art.

No doubt the breadth of this preliminary training accounts for the thoroughness of his technique and his ability to achieve the delicate and minute without the least sug-

gestion of the obviously pretty or trivial. He pursued his studies in the best English and French schools, where he painted life-sized portraits and pursued a course of training fitting him fundamentally for any of the branches of his art. Specializing on miniature came later as a lifework, to which he brought a profound knowledge of the essentials of painting.

His late exhibition was notable not only for delightful and accurate painting of fair women and brave men but for some small fanciful figures of a fairy like grace and beauty presenting the nude with the utmost refinement and taste. His work on ivory is varied with larger studies on vellum, among which a portrait of Mrs. Williams might

PSYCHE

By ALYN WILLIAMS,
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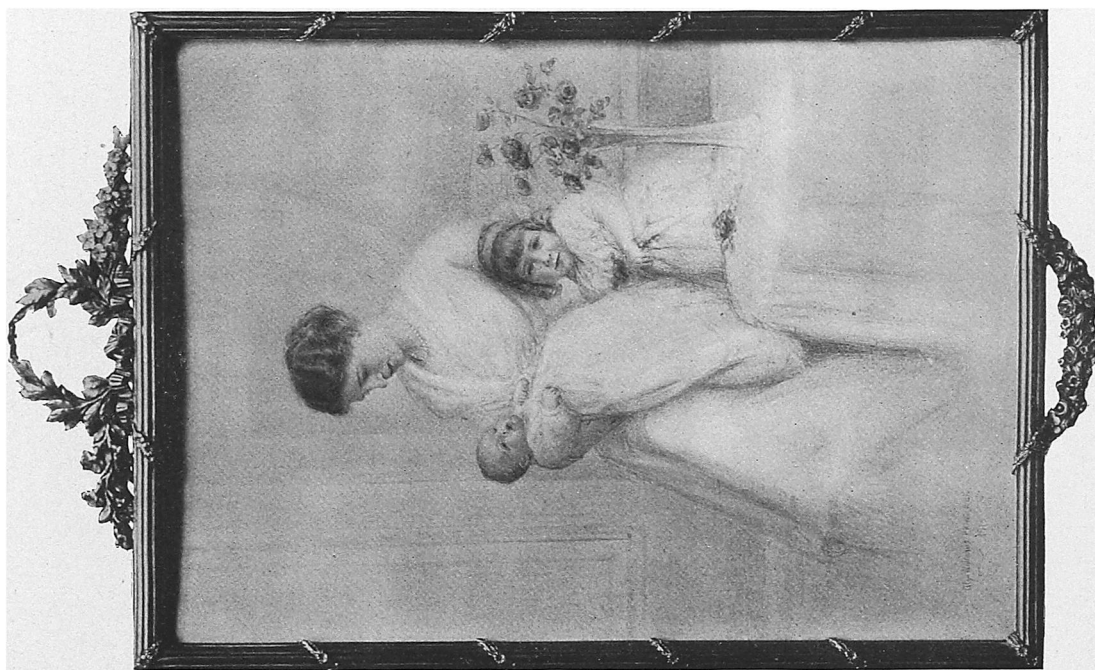


be mentioned as presenting this phase of his art at its best. This picture has an insistent suggestion of Gainsborough, perhaps by reason of the conventional arrangement of the landscape background. It was indeed suggested to the artist by a reproduction of the painting of Perdita Robinson.

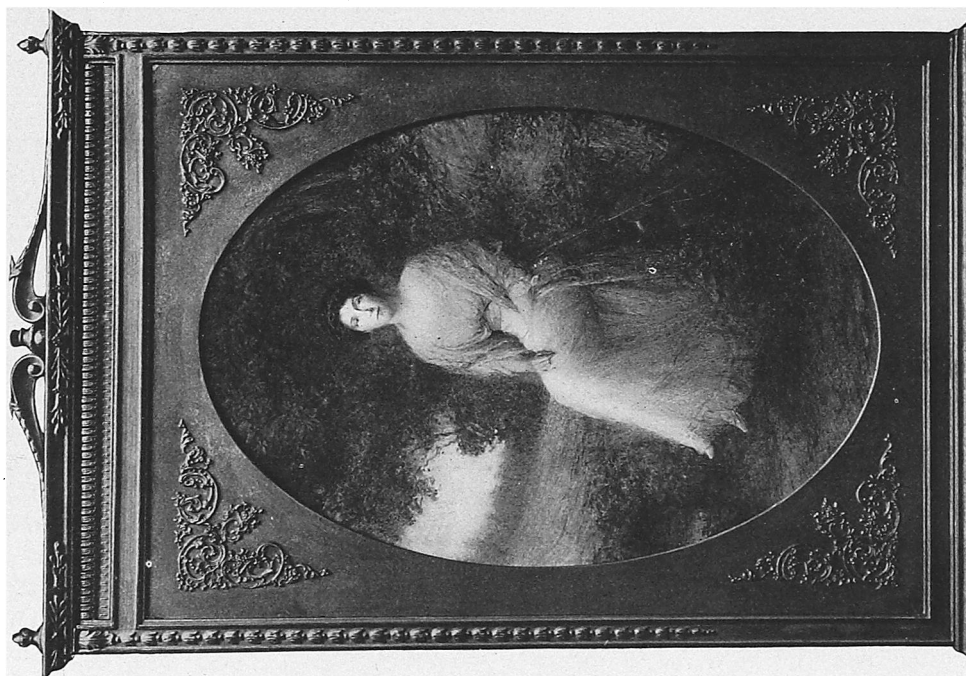
Among his miniatures that of the Countess Clonmal attracts and holds the observer through its rare beauty and the completeness of every minute detail. Here indeed is the perfection of miniature painting, a work so delicately finished as to be fully appreciated only with the aid of a glass. The wistful haunting beauty of the noble lady is well worthy the pains that the artist has taken in presenting it.

A remarkable, faithful and pleasing achievement of the infantile charm of a tiny sitter is the miniature of Vinson Walsh McLean, the billion dollar baby at the age of one year. This is one of a series of miniatures which his fond mother intends shall represent his progress at every year of his life. All the soft elusive appeal of babyhood is portrayed in the little face and the wide wondering blue eyes.

Alice Roosevelt is another American subject of distinction whose beauties may be studied in Mr. Williams' collection of miniatures. This picture attracted much attention from the press on account of the fact of its having been painted with cool green shadows to harmonize with the peculiar tone of the lady's eyes. President



MRS. NELSON BUCK AND CHILDREN
By ALYN WILLIAMS, P. R. M. S., R. B. A.



MRS. ALYN WILLIAMS
By ALYN WILLIAMS, P. R. M. S., R. B. A.

Taft makes a really impressive picture full of the dignity of a great man directing the destiny of a great nation.

This collection of miniatures in fact was most interesting outside of its artistic value by reason of the prominence of the sitters, kings, queens, pontiffs and the socially elect having recognized the art of Mr. Williams. His portrait of Dowager Queen Alexandra is a gem and it is little wonder that it proved the golden key to royal favor. In speaking of this miniature Mr. George C. Williamson, author of one of the most authoritative works on the subject, says:

"When writing my big book, 'The History of Portrait Miniatures,' dedicated by consent to Her Majesty Queen Alexandra, I asked the Queen whether I might be permitted, as an example of the finest modern miniature work, to which reference was made in the final chapter, to use as an illustration a portrait of herself by a man whom I consider as standing at the head of English miniature painters. To this request Her Majesty graciously gave her permission. Accordingly, from direct sittings given to Mr. Alyn Williams by the Queen, a miniature portrait was painted which greatly pleased Her Majesty and which, after being exhibited at that year's Royal Academy, I had the honor to present to the Queen. Her Majesty, who expressed herself as being delighted with its beauty and charm, was good enough to sign one of the replicas of the miniature and the original was carefully copied for the frontispiece of my book.

"So pleased were the royal family with the work Alyn Williams did for the Queen that the King then gave him sittings, with the result that an excellent miniature of His Majesty was produced.

"Need I say more? It is clear that Mr. Williams gave the greatest satisfaction to the royal family, who are notoriously careful as to whom they employ, and who are particular as to the portrait produced."

Mr. Williams' lecture on "Miniature Painting" at Fullerton Hall added interest to his exhibition. We reproduce this talk in a condensed form, believing that nothing which could be offered to the readers of the FINE ARTS JOURNAL could be more valuable in giving an insight into this delicate and beautiful art. It is as follows:

"There has always been much discussion as to 'finished' in a miniature style.

"The word miniature is derived from the Latin 'minium' or red lead. In this material the ornamental initial letters were written on the earliest manuscripts, the painters of these letters were termed *miniatores*. The earliest records of miniatures are contained in some interesting chapters in Pliny's *Natural History*, in which he claims Apelles to be the first artist of the time.

"In Greece at that and later periods these tiny works of art were painted in tempera—that is, with the various colors mixed with white lead, generally on tablets of boxwood with a medium of wax dissolved in caustic potash or turpentine. Various other methods are also mentioned, some examples of which may be seen at the British Museum and National Gallery. In the former there is a small tablet of ivory which bears traces of the design scratched upon it and some such medium used; it is supposed to have been executed in the third century B. C.

"Time will not allow me to more than mention the beautiful miniatures that were executed by the Greeks on their vases which were, of course, burnt in, and tiny pictures often illustrated the manuscripts of a later date.

"The art of miniature portrait painting may be divided into three periods, the first starting with Hans Holbein in the sixteenth century, the second with Richard Cosway in the eighteenth century, and the third with the revival which started in London about 20 years ago.

"Holbein was a native of Flanders who came to England in 1526. He executed his tiny portraits in Gouache, that is, body color generally, with water as a medium, and painted on card or vellum.

"His method of work influenced all miniaturists until the day of Cosway, nearly two centuries later. Holbein must have taken certain lessons from the works of the Illuminators and the earlier Flemish miniaturists. He used similar materials and painted his portraits without any definite shadow side to the faces. They are, therefore, rather flat looking, although magnificently drawn and exquisitely finished, and they generally have flat blue backgrounds.

"The first time Holbein came to England he was introduced by Erasmus, whose friendship he made abroad. Then he went to the house of Sir Thomas More, whose miniature he painted, and three others of his family together, Archbishop Fisher and the Bishop of Rochester.

"After a few years abroad he again visited England and became attached to the royal household, having apartments at Whitehall, and re-

ceiving a salary of \$150 a year from the king, which at that time was relatively a big one.

"Many of his finest works are now in the 'royal' the true definition of a miniature portrait. The smallest miniature known is a painting of Buddha on a Grain of Rice, and the largest ones catalogued are those in the Victoria and Albert Museum, London, which run up to eighteen and one-half by fourteen and one-half inches. The Council of the Royal Society of Miniature paintings in England have decided, after many years of experience, that a miniature is a finished painting in little, executed in any medium, and upon any material. They put a limit of size to seven by five inches, superficial area. But under certain circumstances allow larger works to be presented at their exhibitions, provided they are collection at Windsor. Holbein also painted many large portraits in oil, generally upon wooden panels. There is an interesting portrait of himself at Hertford House, and a miniature replica at Montague House, both of which are authenticated as originals by experts.

"It often strikes one as curious how many of the old masters seemed to have copied their own pictures. As artists we know how very uninteresting and tedious it is to copy one's own works, but, knowing how easy it is to copy, we very much doubt if so many of the replicas are genuine.

"Nicholas Hilliard, the first English miniaturist of whose history we have any definite record, was born in Exeter in 1547. Hilliard was a pupil of Holbein's and painted several portraits of Queen Elizabeth of England. It was stated that Her Majesty would not allow him to paint any shadows, but this may not be true, their absence being probably the result of Holbein's influence. Owing to the bad state of the preservation of most of his miniatures it is difficult to judge the quality of these flat, washed-out looking productions, with a profusion of jewelry and gold, very elaborately painted. Hilliard also wrote a quaint treatise upon the art and painted like his master, in gouache on vellum, or fine surfaced card.

"Isaac and Peter Oliver and John Hoskins followed him closely, Isaac Oliver, the father, being a far better painter than Hilliard, but none of these artists are to be compared with that greatest of all miniature painters, Samuel Cooper, who followed about a half century later.

"Samuel Cooper has justly been termed the 'Vandyke in little.' He, like his predecessors, painted in gouache on vellum, finishing up his work with what, I think, from its exquisite finish, must have been transparent water colors. I strongly advise all who are much interested in this subject to closely study Cooper's works. His

portraits of men are full of strength and character and finer than those of women. If he failed anywhere it was in a lack of appreciation of female daintiness and beauty, for one cannot say on looking at his magnificent work that he could not paint it, one can only surmise that he *could not see it*, a failing that unfortunately has been only too common in artists of all periods. Perhaps the best known miniatures of Cooper's long and successful career are those of Oliver Cromwell, the Duke of Monmouth when young, and of Charles II, and the Duke of Albemarle in the Royal Collection.

"Curiously enough no book has been written upon Cooper, perhaps because there is not much detail to be gathered. He was a friend of the immortal Samuel Pepys, and to his memoirs we are indebted for the small information that has been gathered about his life. Other good painters at that period after this great master sink into comparative insignificance, although several succeeded him, including Alexander Cooper, 1650 to 1660; Thomas Flatman, 1637 to 1688; Nathaniel Dixon, 1640 to 1690; Lawrence Cross, 1660 to 1724; Bernard Lens, 1662 to 1740; and Jean Petitot, who was justly and greatly celebrated for his tiny enamel portraits.

"The second period started with Richard Cosway, who was born in Exeter in 1740, nearly two centuries after the death of Holbein. Cosway may be termed the first artist who thoroughly showed the exquisite beauty of painting in transparent water colors with ivory as a basis.

"It is becoming the fashion at the present moment amongst artists to rather decry Cosway and his work; this is palpably unjust. Cosway founded a school that can never die, and he influenced a long list of distinguished men like Englehart, John Smart, the Plimers, Ozias, Humphreys, James Nixon, Samuel Shelly, and that fine but little known American miniaturist, Malborne, whom I will speak about later. At no period has the history of the art of miniature painting achieved such glory and patronage as it did under the Georges. No one who had any claim to distinction or wealth seems to have missed the opportunity of having portraits painted, and the costumes of the period certainly contributed to pictorial effect more than at any other time.

"Dr. George C. Williamson has written a most interesting book upon the life of Richard Cosway, who appears to have been a very conceited, overdressed little man, with an immense idea of his own importance. It's a curious fact that a man of that character should have been able to execute such lovely work; his portraits were so graceful, and he certainly had a great sense of

beauty, color, line and composition, but his pictures showed a lack of knowledge of tones and values, and were often very careless and faulty in their drawings.

"Cosway was born in Devonshire and must have come to London at an early age. He won a premium of 15 guineas at the then newly founded Society of Artists, and was elected an associate of the English Royal Academy when only 29, and was an extraordinarily rapid worker—in fact often said he finished miniatures in three sittings of half an hour each, and when in his prime sometimes boasted he had a dozen sittings in a day. Both statements must, I am afraid, be taken with a considerable grain of salt. The house where he painted most of his miniatures is at No. 1 Stratford Place, London.



MRS. EDWARD MORRIS OF CHICAGO
By ALYN WILLIAMS, P. R. M. S., R. B. A.

He afterwards moved across the road. One can tell the room he used as his studio by the three long windows on the first floor. Maria Cosway, his wife, was also an excellent miniature painter, and a splendid character. Owing to his eccentricities, she left him after 20 years of married life and retired to a religious house at Lyons.



MRS. O. J. BUCK
By ALYN WILLIAMS, P. R. M. S., R. B. A.

After his death she founded a college at Lodi near Milan. The Emperor Francis of Austria granted her the title of baroness and her college became a religious institution. Maria Cosway returned to England to nurse her husband in his declining years and venerated his memory after his death, although she suffered torments through his irregularities when she lived with him.

"One often wonders when looking at the numerous and rapidly executed portraits of that period and seeing how very similar the faces often are, if they were really good likenesses. I consider that Richard Cosway was influenced by the work of those celebrated French artists, Francois Bouchier and Jean Fragonard, but not by Sir Joshua Reynolds, as is often stated. Sir



VINSON, SON OF EDWARD
BEALE McLEAN, ESQ.

By ALYN WILLIAMS,
P. R. M. S., R. B. A.

Joshua was his contemporary, but the treatment of both artists was so entirely different.

"George Englehart, another famous English miniaturist, on the other hand, was very much influenced by Reynolds, whose pupil he was. His portraits also are splendid, and he copied in miniature several of that master's pictures. Englehart also somewhat adopted Cosway's style of coloring. His works are more brilliant, but somewhat harder. The brothers Andrew and Nathaniel Plimer were pupils and imitators of Cosway. Their master was very fond of his pupils, especially of Andrew, who almost worshiped him; he is stated to have said, 'Andrew shall be my Elisha,' adding, with a touch of his quaint conceit—'if I am not constrained to carry my mantle up to paradise with me,' and judging by the majority of their works one is apt to think that Cosway only lent his mantle very occasionally.

"Andrew was undoubtedly the best of the two

brothers, and he acquired much of the daintiness of Cosway, but his drawing was often very faulty, and he never seemed to vary his style, painting nearly all his portraits with the same eternal sky background. His ladies' portraits are so much alike that we feel they should be very near relatives to each other. I doubt very much if they would be accepted as likenesses in the present day. John Smart, on the other hand, was also one of the best miniaturists that ever lived; all his works are splendidly drawn, well constructed and highly finished. They also show he had a great knowledge of values.

"Smart was essentially an honest, sincere man; everything he has done bears evidence of this fact, and he copied nature more faithfully than Cosway but had not the same sense of decoration. His works will live for all time and his influence is greatly shown in the work of the present day.

"Other Englishmen of great ability were con-

temporary with or closely followed these artists and painted somewhat in their style, chief among them being Ozias Humphrey, 1742 to 1810; Samuel Shelley, 1750 to 1821, and John Comerford, 1773 to 1835. I consider Comerford's portrait of an old gentleman in the South Kensington museum to be one of the finest miniatures ever painted. It is like a Velasquez in little, the other one shown beside it is comparatively poor.

"Throughout this period and previous to it, we also find that the art of miniature *enamel* portrait painting flourished abroad, but the majority of the things that were done were copies of larger works. Portrait painters such as Sir Joshua Reynolds, Sir Henry Raeburn, Fragonard, and Boucher, also occasionally painted miniatures, but the work was not so congenial to them, so there are only a few in existence. So far I have mostly spoken of English miniature painters. I have done so because it is the one branch of art in which England excelled beyond all other nations, but the other schools also have produced many fine miniature portrait painters.

"France comes next, as having had many artists who painted in little, but not so many good portrait miniaturists. Isabey, one of the best

known, was much influenced by Cosway, but is not to be compared to him as an artist. He painted his heads in transparent water color, but mostly used body color in his backgrounds and draperies, and did not use ivory to the same extent. On the other hand the French painters and others painted in the style of Boucher and Fragonard.

"The Swedish painter, Pierre Hall, 1739 to



THE LATE KING EDWARD VII
By ALYN WILLIAMS, P. R. M. S., R. B. A.

1794, an artist of great ability, was one of the best of all the foreign miniaturists of that period. The finest German miniaturist was Augustin Ritt, who had a most successful and interesting career in Russia as Court Painter. His work was far better than Henrich Fueger, who was also justly celebrated.

"America may well be proud of having given birth to one of the greatest masters of miniature portrait painting. I refer to Edward G. Malborne, who was born in Newport in 1777. Malborne showed genius for art at a very early age, and curiously enough made his debut as a theatrical scene painter. This was when he was quite a lad and the reward he received for his first piece of work was a general ticket of ad-



DOWAGER QUEEN ALEXANDRA
By ALYN WILLIAMS, P. R. M. S., R. B. A.



WILLIAM HOWARD TAFT
By ALYN WILLIAMS, P. R. M. S., R. B. A.

mission to the theater in his native town. At seventeen years of age when thrown on his own resources he blossomed out as a miniature painter, first going to Rhode Island, then to Boston, and afterwards to Philadelphia and New York. He was extremely successful and made many friends. Among the latter may be numbered Mr. Allston, who in writing about him said, 'He had the happy talent among his many excellencies of elevating the character of his sisters without impairing the likeness.' 'This was remarkable in his male heads, in fact became still fairer under his pencil, and in addition to this he possessed an amiable and generous disposition which was wholly free from any professional jealousy.'

"In 1801 Malborne and Allston visited London, where he studied for some months with the leading artists of his day, and made many good friends, amongst them including Andrew Robertson, a well known English miniaturist, but who had not the genius of the young American. All through his short and brilliant career Malborne worked very enthusiastically. Though a great favorite in society, nothing would keep him from his work. He seldom spent less than eight hours a day at his easel, and although he

naturally had a good constitution he neglected to take the necessary physical outdoor exercise that such a sedentary occupation demands. His health gradually failed, and when at last he was persuaded to give in consumption had taken its fatal grip and he died at the early age of thirty-two, in the year of 1809. Malborne, like Cosway and the miniaturists of the period, painted almost entirely in transparent watercolor on ivory, finishing up the work highly with stipple.

"The second greatest American miniature painter was Charles Frazer, a native of Charleston, S. C., who started life as a lawyer at the request of his family and was successful at his profession for 11 years, devoting all his spare time to art, which he much loved. In 1818 he elected to leave his profession and confided himself to miniature painting. Frazer, like Malborne, was a man of great refinement. He also, as the character of their productions show, was a great friend of Thomas Sully and Allston.

"There were several other miniaturists of American birth who achieved distinction, but the majority of them until the present revival were portrait painters in large, and occasionally painted miniatures, and were not so capable as either Malborne or Frazer. I might mention among them the Peale family and Gilbert Charles Stuart.



MRS. NICHOLAS LONGWORTH
By ALYN WILLIAMS, P. R. M. S., R. B. A.



LADY HAMILTON
By ALYN WILLIAMS, P. R. M. S., R. B. A.

Miss Theodora W. Thayer of Cambridge, Mass., who died a few years back, was a miniaturist who has written her name on the scroll of fame. Two of her beautiful works are preserved at the Metropolitan Museum of New York.

"America, like England, has no great national collection of miniatures, but at the present time one of the most marvelous private collections ever made may be seen at the Metropolitan museum. I refer to that of the late Mr. J. Pierpont Morgan, and would advise anyone interested in the art not to miss seeing this collection while they have the opportunity.

"Starting with Holbein it contains splendid examples of almost every great miniature painter up to the early part of the nineteenth century, but has no examples of the works of either Malborne or Frazer.

"After the early part of the nineteenth century costumes became less picturesque and more stiff, especially with the men, and the artists of that period also seemed to become more stiff and mechanical in their work. There were a multitude of miniaturists among whom were Andrew Robertson, whose letters are well worth reading, Sir W. J. Newton, Sir William Ross, and Robert Thornburn. Most of these men used much gum and painted large miniatures on ivory, which, although magnificently executed, seem to aim at copying the appearance of a reduced oil portrait,

and had very little sense of imagination, or decorative composition.

"We now come to a period when the art was at its lowest ebb. This decline is mainly attributed to the introduction of photography, but it was also probably due to poor work. The miniaturists of the Victorian days seem both in England and abroad to have grown very mechanical and hard in their method of painting. The feeling of making a dainty, decorative little picture as well as a likeness seems to have been greatly lost, and if it had not been for the small space the English Royal Academy and the Paris Salon still devoted to such work I believe it would have died out. There were a few good professional miniaturists, such as the late Edward Taylor, who partially carried out the traditions, but the majority of the work, although most carefully executed, showed the strong influence of photography, and the artists too often had developed from photographic retouchers, relying upon photography for their drawing, and lacking the requisite art training. Photography almost killed the art, but the revulsion against the inartistic colored photographs, often masquerading as miniatures, also helped to bring about its revival.

"The main cause of this, however, was the inauguration of the English Society of Miniature Painters, and the various books published about twenty years ago by Dr. Propert and Mr. Geo. Williamson and other capable writers calling at-



SIR GARDINER ENGLEHART
By ALYN WILLIAMS, P. R. M. S., R. B. A.



MISS MAUDE MASTERSON
By ALYN WILLIAMS, P. R. M. S., R. B. A.

tention to the beauty of the old miniatures. The third period had started and miniatures once more became the fashion. The Society of Miniature Painters grew very rapidly, and the first exhibition solely devoted to modern miniatures was held by them the summer of 1895 in London.

"This exhibition was an instantaneous success, very well noticed by the press, and much patronized by the public. Ten years later His Majesty, King Edward, showed his appreciation of the work done by the Society of Miniature Painters by granting it the title of Royal, and the average quality of the work shown in its exhibition has steadily increased in quality year by year.

"Amongst the other art societies closely following the birth of the British Society I may especially mention the Paris Society of Miniaturists and Illuminators, the American Society of Miniature Painters of New York, and the Pennsylvania Society of Miniature Painters. I am glad to see that Chicago has also recently

founded a similar society, and to hear that one is now inaugurating in San Francisco. The New York Society was founded shortly after the English Society, under the presidency of Mr. Isaac Josephi, and held their exhibitions at Messrs. Knoedler's galleries for some years, but last year they emigrated to the Academy of Design. Excellent work has been done by them, and the quality of their exhibitions has been high. Last season I had the pleasure of conveying an invitation to their members to contribute a small representative collection of their miniatures to the annual exhibition of the Royal Society. It proved to be a most interesting section, and much appreciated by both the English artists and the British public.

"The Pennsylvania Society, founded in 1901, is now affiliated with the Pennsylvania Academy, where they are given a separate gallery to show their works. Their miniatures are well spaced out on the walls, and therefore shown to great advantage. Their tenth anniversary was celebrated by showing a loan collection of old miniatures, at the same time with the modern, but in separate galleries. The collection of over five hundred miniatures was representative both of the best known artists and of notable people of the period between 1612 and 1890.

"With the eleventh exhibition in the next gallery to the miniatures was shown a loan collection of over a hundred cuttings from illuminated



MISS MARGARET GRIFFISS
By ALYN WILLIAMS, P. R. M. S., R. B. A.

manuscripts of the middle ages, to indicate the origin and development of miniature paintings from the rubricated letters to ornamented ones, then to those containing miniatures.

"It is not advisable in a paper like this to classify or name living artists because the best painter of one year may show some of the worst work the following year. It is only after their death that we can place them, but I can safely say that amongst the present day miniatures there are some that will more than hold their place with work that we have among the treasures left by the old masters, so in judging modern exhibitions of any art we must not be unjust enough to compare it with the few picked works of the masters of many past generations. We must bear in mind that the worst works always die. It is only the best that are treasured and kept. This is a fact that seems unfortunately overlooked by many modern art critics.

"It is an interesting study to note the differences in the modern schools, and one can generally trace their origin. The English school is almost entirely confined to painting in transparent water colors, due to the influence of the Georgian miniaturists, *gun*, which was so much used during the early Victorian days as a medium to give brilliancy, having fortunately almost disappeared. The modern French miniaturists, on the other hand, use body color for their backgrounds and draperies and the Americans who generally receive their training in Paris, make a compromise of both the English and French methods, but all mostly use ivory as a basis. I strongly advocate the English method for all forms of miniature painting on either ivory, or vellum, which is now, owing to the increasing difficulty of obtaining large ivories, becoming the basis for the larger miniatures.

Gouache or body color so often gives a dead heavy look. It is also apt to become chalky in time, sometimes flaking off, as is often noticed in the early miniatures, also the white used sometimes turns brown owing to the action of the atmosphere on white lead. Fortunately, however, this latter can be entirely restored. Transparent water color, on the other hand, is, I maintain, permanent, if the colors are carefully chosen and if they are not too much exposed to sunlight.

"I am sorry to see that enamel miniature painting, the most permanent of all forms, has not yet been revived, and am firmly convinced that both fame and fortune are awaiting the modern *Petitot*; also the delightful little tinted pencil portraits on fine grained paper that were executed by both *Cosway* and *Smart* have not any very great exponents at the present time. There

was an attempt at bringing about another vogue recently, but it is fast being killed by the photographic faking that is so justly objectionable to all art lovers. There is now a distinct revival of miniature colored wax portraits both in America and England, and in Paris there has lately been quite a vogue for tiny landscape pictures, which I believe will spread very shortly over here.

"The faults of the modern school all over the world are only too apparent, because we see all the work. The poor work of past generations has not been kept and in its turn our bad work will disappear into oblivion. These great faults are, first, the influence of photography, although this is fast going now that the modern painters are being more trained in the art schools instead of in the photographer's retouching rooms as they were so often before the modern revival. Secondly, the pretty miniature, that is a result of the uneducated popular demand. *Punch* justly described this, in speaking of larger works, as the "Kiss Mammy" pictures, and thirdly the pandering to passing fads, the modern day failing for "something new," which has given rise to unfinished miniatures—which are often extremely clever—even also to impressionistic works, which are only miniature in size. Yet whilst we are going through these various phases, there is a steady upward movement, and there is now a steadily increasing demand for sound honest work, that I am sure will last for all time.

"In this country I frequently notice that ivory is apt to split, owing to the dryness of the atmosphere at certain periods of the year. This is especially noticeable in ivory carvings, and often occurs with miniatures when they are improperly mounted. Ivory, in a minor way, is like a sponge, when dry it contracts, and when damp it expands. I have had two severe lessons in this respect. The first large miniature I sent to New York was returned to me in England very badly split up. At the time I could not understand the reason, because I did not understand the climatic conditions here. Some three years later when arriving here I brought with me a very large piece of ivory which had been laid down in Europe on a wooden panel for twenty-five years. A few days after unpacking in a warm dry room it split into three pieces, the reason being that the ivory had contracted, but not the wooden panel to which it was glued. Since that time I have been careful never to fasten miniatures down on any solid material, and have allowed for a certain amount of expansion and contraction in setting them in their frames, therefore having no more catastrophes of that description."